

---

December 1960

Volume II, Number 1

---

Reprint

EXTRAPOLATION :  
A SCIENCE-FICTION  
NEWSLETTER

---

Thomas D. Clareson, editor: Department of English, The College  
of Wooster, Wooster, Ohio.

The Newsletter of the Conference on Science-Fiction of the MLA  
is published twice a year in the Department of English at The  
College of Wooster. All correspondence should be addressed to  
the editor.

---



FROM THE LAUNCHING PAD

Professor Sackett, chairman of the third conference on science-fiction, writes that the conference is the first one scheduled at the MLA meeting and begins at 8:45 a.m. Tuesday, December 27. (Better check your program when it arrives to confirm the time.) Be sure, too, to write to Sackett at Fort Hays Kansas State College, Hays, Kansas, to reserve a place at the meeting. He adds that three persons -- Professor Arthur Lewis, Jr. of Penn State, who is preparing a bibliography of negative utopias for the next issue; Professor Margaret Boddy of Winona (Minn.) State College, who has promised to do a bibliography of s-f works from the Classical period; and Professor Mark Hillegas, whose Verne bibliography is the core of this issue-- will lead a discussion "of the general problem, evaluating science-fiction by critical standards." To facilitate discussion, they have sent copies of their introductory remarks to Sackett, who will have them mimeographed and circulated to members of last year's conference as well as those who write in for reservations before the December 27 meeting. In addition, Damon Knight has promised to attend the conference,

A letter from Professor Edward Wood of Idaho Falls calls attention to the publication of Donald H. Tuck's A Handbook of Science-Fiction and Fantasy. This is a two-volume mimeographed compendium 396 pages long and deals with both European and American science-fiction, past and present. The only place we've seen it on sale was the Reedmor Magazine Company, 607 Market Street, Philadelphia 6. As many of you may already know, Reedmor specializes in s-f and fantasy.

In London this summer I found two paperback volumes Best SF, I and II, edited by Edmund Crispin and published by Faber. The price of each was 6s. Though brief, Crispin's introductions are well worth reading. Incidentally, in Best SF II he suggests "The better sort of science-fiction, however, is remarkably little concerned with actual science, except as a means to an end." (p. 9)

Extrapolation's mailing list has shrunk somewhat for the time being now that it is sent only to subscribers. Almost fifty copies of this issue will go out, however, and that number ensures survival. Inquiries from libraries have begun to come in. Most important is your support in the form of suggestions, contributions, and criticism.

Thomas D. Clareson

## Some Recurrent Symbols in Science-Fiction

Robert H. Wilson.

One reason to believe that symbolism may be important to the future of science-fiction is that some symbols have a considerable past. Take this story: an explorer entering an illuminated underground hall sees at a table motionless human figures, long dead but still lifelike. When he picks up a jewel, it actuates a control and a robot shoots out the light -- with a bow and arrow. This is William Morris's "The Writing on the Image," taken from the Gesta Romanorum. Medieval romance includes a good many robots: metal men resembling the clockwork and hydraulic automata of the period. There are medieval stories, not only of the Waste Land, but of a Waste City, which needs to be called back to bustling activity. Even closer to the narrative above are the legends of the Sleeping Beauty and cities sunk undersea.

What is the attraction of such improbable accounts, for which parallels in "genuine" science-fiction are not hard to find? The Gesta Romanorum explains that the Archer is an allegorical figure of Death, which suddenly puts out the light of youthful pleasure. More significantly, in the scene before the Archer shoots, so long as nothing moves the past remains partly alive, and death and time are arrested. Embodied in this symbol are sadness for the mysterious people who have gone, whose world has been transfixed by time's arrow as ours will be, though their remains make them seem near to us, and wonder that the works of intelligent beings can almost defy time, can still act upon men of the future.

In many science-fiction stories of Waste Cities we all remember the endless corridors and deserted rooms, the still-functioning elevators. Even in a matter-of-fact yarn by Simak about a planet covered twenty miles deep with machinery, which is identified as a calculating machine by a single punched card left behind, there is the romantic sense of emptiness and desertion. In The Martian Chronicles, we find delicate ruins of Martian cities; ghosts of Martians, and a few survivors dried up until they are almost ghosts; men's own cities finally turning to "ghost towns." In another story by Bradbury an entire city on a distant planet is a machine which, like the Archer, reacts to intruders as planned by its designer. It ascertains the home planet of the rocketeers, disembowels them, and fills their insides with mechanisms to take germs back home. Or in a story of Van Vogt's, machinery on the Moon crumbles as it turns over after a million years and launches atom bombs on a counterattack against exploratory rockets from earth.

Again, why have an Archer at all, when a self-shooting bow is possible in medieval legend, which included a self-playing chessboard? Why are robots in human form? Even those with the awkward cubist shape of Mr. Televox have arms and legs, though wheels and tentacles would seem more practical; and more and more robots are "androids." Symbolically, the explanation appears to be that an Archer or Frankenstein Monster indicates in its creator a god-like, even God-defying quality. It represents the results of science in transforming the "natural" order of things, as is argued by characters in R.U.R.

This "original" robot story also includes a discussion of the souls of robots, which is echoed briefly in a number of science-fiction stories and at length in one, "At No Extra Cost." In it, two speakers debate publicly whether robots have souls, whether they need souls if their creation is not to be blasphemous, whether souls exist at all. Then the public learns that both speakers are robots, and finally we learn that although simpler robots were machines, these two have developed souls. They have free will, esthetic appreciation, imagination, and compassion. Likewise concerned symbolically with the human soul are stories in which robots left on a manless world speculate about their own origins and spirits. "It is hard to know," they think, "where mechanism left off and robot began." Or, "There can be no consciousness without manufacture and no manufacture without intelligence." In "Robot's Return," which combines the same two symbols as "The Writing on the Image," robot interplanetary explorers expect to find in an old city "the rusted bodies of the former inhabitants." Instead they learn that robots were created by an organism; and seeing the statue of a robot, they recognize in it "the dream of a dead man."

Occasionally, as in "I, Robot," by Eando Binder, an artificial man is persecuted for his differentness. More commonly, as in "The Teacher from Mars," the symbol of mistreated primitives, minority groups, even homosexuals, is a being from another planet, human in personality but anatomically peculiar, often animal-like in appearance. Another example of this treatment occurs in "Affair with a Green Monkey." Two powerful examples are the bird people in "Brightness Falls from the Air," driven to putting on aerial combats for human amusement, and the gentle, "glittering, silver and black tiger-striped man" in "Pelt," who is skinned by a hunter.

Other symbols concern the relation of the individual to the outside world. Like the king's son in romance who grows up among peasants, the superman can be an image for the feelings of author and reader that they are at once superior and out of

place. Reminiscent of Life Is a Dream are the stories of artificial environments and implanted memories. Young Jim Carrington, in "The Other Side," learns that he really is unlike anyone else in his village. The others are robots; he was taken as a child by extraterrestrials and put in a natural habitat zoo. The bearing of "They" is more obvious. A grown man, surrounded by monsters in disguise -- including the wife he thinks he remembers, believes that he is suspected of paranoia. He discusses with his supposed doctor the differences he feels between himself and other people, and he meditates about epistemology and solipsism.

The appeal of these stories does not depend upon foreseeing scientific or social developments. As tales of wonder which are likewise images of what we already know about the human condition, they can continue to be enjoyed. So can new tales of the same type, and there is a chance that the type will be improved by authors who are more conscious that they are writing symbolically.

The University of Texas  
Austin

#### A Note on Voltaire's Micromegas

In Bentley Glass's new book, Liberal Education in a Scientific Age (L.S.U. Press, 1960), Glass, the geneticist who has written at least one article on the portrait of the scientist in fiction (The Scientific Monthly, 1957), suggests what is, to me, a new and interesting interpretation of Voltaire's Micromegas.

He points out that Voltaire was long the friend of Pierre Louis Moreau de Maupertuis, the French scientist who developed a "particulate" theory of heredity anticipating the modern theory of genes and mutations. Maupertuis led an expedition to Lapland in order to "measure accurately a degree of latitude in the far north and to compare its length with one measured near the Equator, and so to prove the flattening of the earth at the poles, ..." Later, after he and Voltaire had been called to Berlin by Frederick the Great, they quarreled. In Micromegas, consequently, "The shipwrecked expedition the giant Saturnian and the super-giant Sirian ... discovered and conversed with was undoubtedly meant for Maupertuis' Lapland expedition, which in fact did suffer shipwreck during its return; and Maupertuis and the little Lap sweetheart he brought back to Germany with him ... were made the butt of Voltaire's nastiest, most unquotable witticisms." (p. 351)

## A Bibliography of Secondary Materials on Jules Verne

Mark R. Hillegas

This bibliography contains nearly every book and article about Jules Verne written in English and of any value as well as most of the important secondary materials in French. A few books in German, Italian, and Spanish have also been included because of their usefulness or international reputation -- no bibliography on Verne would be adequate, for example, without the studies by Marcucci or Popp, works consulted by such biographers in English as George Waltz, Jr. or Kenneth Allott. It has not been practical, of course, to list newspaper accounts, which were particularly numerous on the occasion of Verne's death in 1905 and the centennial of his birth in 1928.

## A. Books

1. Allott, Kenneth. Jules Verne. London: The Cresset Press, 1940.

Primarily a study of the relationship of Verne's work to romanticism and to scientific and technological advance. A perceptive book, extremely important for its understanding of the impact of science and technology on the nineteenth century imagination.

2. Allotte de la Fuÿe, Marguerite. Jules Verne -- Sa Vie, Son Œuvre. Paris: Kra, 1928. Trans. Erik de Mauny. London: Staples Press, 1954.

A beautifully written biography that reads like a novel. It is accurate and in many instances more revealing than its predecessors because the author, who was Verne's niece, had access to a great deal of previously unpublished material. Provides biographical information needed to interpret Verne's books.

3. Bachmann, Hans. Das englische Sprachgut in den Romanen Jules Verne... Greifswald: Julius Abel, 1916.

A dictionary of English words in Verne's writings, submitted as a doctoral dissertation at the Universität Greifswald.

4. Claretie, Jules. Jules Verne. Paris: A. Quantin, 1883.

An early, brief sketch of Jules Verne the writer and man.

5. Escaich, Rene. Voyage au Monde de Jules Verne. Préface de Claude Farrère. Paris: Plantin, 1955.

An analysis of the various elements which constitute the world of Jules Verne -- the discussions of recurrent themes and stock characters being perhaps the most valuable. Escaich concludes that Verne has a place in the history of French thought and literature because he responded to an era eager for science and discovery and expressed the unique French culture which was derived from Cartesianism.

6. Evans, I/driscyn / O/liver /. Jules Verne, Master of Science Fiction. London: Sidgwick and Jackson, 1956.

A selection from Verne's writings with a thirty-page introduction which summarizes his life and accomplishment as a writer and argues the thesis that Verne and Wells are the two founders of modern science-fiction.

7. Frank, Bernard. Jules Verne et Ses Voyages. D'après l'ouvrage biographique de M. Allotte de la Fuye et les documents fournis par les héritiers. Paris: Flammarion, 1941.

A "popular" biography which also appeared in the Revue des Deux Mondes, 1940-1941. Contains some new material gathered from such sources as Verne's nephew, Maxime Guillon-Verne, and the president of the Société Jules Verne, M. Guermonprez.

8. Jacobson, A. and Antoni, A. Des Anticipations de Jules Verne aux Réalisations d'Aujourd'hui. Preface de Georges Claude. Paris: De Gigord, 1936.

Compares Verne's prophecies with twentieth-century inventions.

9. Lemire, Charles. Jules Verne. L'Homme, L'Écrivain, Le Voyageur, Le Citoyen, Son Œuvre, Sa Mémoire, Ses Monuments. Paris: Berger-Levrault & Cie, 1908.

More a collection of various materials for a biography than a well-constructed, interpretative account of Verne's life and work. Valuable for illustrations and newspaper accounts.



10. Marcucci, Edmondo. Giulio Verne e la sua Opera. Milan: Società Anonima Editrice Dante Alighieri, 1930.

A biography and study of Verne's work, deficient in critical insight and derivative from the books by Lemire, Popp, and Allotte de la Fuÿe. Discusses at length the story that Verne was a Polish Jew.

11. \_\_\_\_\_. Les Illustrations des "Voyages Extraordinaires" de Jules Verne. Bordeaux: Édition de la Société Jules Verne, 1956.

Reprints the famous sketches and engravings from Verne's romances.

12. Peare, Catherine O. Jules Verne. His Life. New York: Henry Holt and Company, 1956.

A biography of Verne for "young people," based on the studies of Allott, Allotte de la Fuÿe, and Waltz.

13. Popp, Max. Julius Verne und sein Werk. Des grossen Romantikers Leben, Werke und Nachfolger. Vienna: A. Hartleben, 1909.

A biography of Verne, a study of nineteenth-century science and technology, and a discussion of Verne's followers-- all in the tradition of ponderous Germanic scholarship. The book lacks a thesis to bring order out of its collection of facts.

14. Schmökel, Gerda. Die Beläbtheit des Stils in der Darstellungssart des Jules Verne. Breslau: Maruschke & Berendt, 1933.

Analysis of Verne's prose style, submitted as a doctoral dissertation at Universität Rostock.

15. Torrent Fabregas, Juan. Julio Verne, O, La Pasión científico-geográfica del siglo XIX. Barcelona: Ediciones Mediteráneas, 1943.

The first complete, serious treatment of Verne in Spanish, extremely well-written. Not only a biography but a study of Verne's work in relationship to his life and to the nineteenth century background, particularly blind faith in progress, popular enthusiasm for scientific and geographic discovery, and the marriage of middle class economic power with science. Draws on the studies by Allotte de la Fuÿe, Marcucci, and Frank.

16. Waltz, George H., Jr. Jules Verne, The Biography of an Imagination. New York: Henry Holt and Company, 1943.

A partly fictionalized account of Verne's life and work, inferior to Allotte de la Fuÿe's biography and Allott's study of the relationship of Verne's romances to their nineteenth-century background. Last two chapters devoted to critical evaluation and discussion of Verne's influence on explorers, inventors, and writers.

#### B. Jules Verne Periodical

17. Bulletin de la Société Jules Verne.

A quarterly which, according to Frank, Jules Verne et Ses Voyages, is packed with new information about Verne's life and work. British Union-Catalogue of Periodicals (1958) lists v. 1-13, November, 1935 to June/December, 1938.

#### C. Articles

18. Bastard, George. "Jules Verne, Sa Vie -- Son Œuvre," Revue de Bretagne, XXXV (April-May, 1906), 337-359.

Describes highlights of Verne's writing career and gives synopses for many of his novels.

19. "Belle Lettres," The Westminster Review, CXXXVII (January, 1892), 108-109.

A brief review of *Mistress Branican* which evaluates Verne's skill as a writer. Although unrivaled in realistic description of fantastic themes, Verne fails at characterization, loads his stories with trivial details, and awkwardly sandwiches facts between incidents.

20. Béliard, Octave. "Jules Verne avait prévu....," Les Annales Politiques et Littéraires, CIX (January 10, 1937), 21-23.

Though not a great scientist, explorer, or inventor, Jules Verne was nevertheless a great prophet. He did not dream but only conceived what men were capable of realizing.

21. Bellessort, André and Morand, Hubert. "Le Centenaire de Jules Verne," Journal des Débats, February 8, 1928, p. 3.

Two-part article which pays tribute to Verne and reviews his life and accomplishment on the one hundredth anniversary of his birth.

22. Berge, François. "Jules Verne romancier de la navigation," la Revue générale, CXXI (April 15, 1929), 455-468.

A valuable critical evaluation of Verne's work. While Verne's language may not have been richly poetic, he gave the world many new poetic themes. His writing can be explained in terms of his voyaging in imagination only, of his substituting the dream for reality. The "idea of navigation" lies behind all of his romances.

23. Bishop, Claire Huchet. "Children and Science-Fiction," Commonweal, LXIII (November 18, 1960), 172-174.

Sees the continuing universal appeal of Jules Verne to the young to be the result not of his use of science or of his great story-telling ability but of "his deliberate choice of essential human problems for his heroes to cope with, gripping problems fit for generous men keenly alive to mankind's needs." The most important of these human concerns, freedom, occurs again and again in his books.

24. Bradbury, Ray. "Marvels and Miracles-- Pass It On!" New York Times Magazine, March 20, 1955, pp. 26-27, 56, 58.

Imaginary interview with Verne 50 years after his death, in which the great Frenchman tells Bradbury that he would still write the same books: "In your time, as in mine, I would not predict futures, but only the dim and feeble nibblings of men, with their machines, at the rim of the unknown." Stresses the poetic element and the theme of man's instinct for self-preservation in Verne's books, which are more accurately called "geographical romances" than science-fiction.

25. "Celebration de Centenai du Jules Verne," La Géographie, LI (March-April, 1929), 186-208.

Proceedings of the January 16, 1929, meeting held in the great amphitheater of the Sorbonne by the Société Géographique de France to commemorate the one hundredth anniversary of Verne's birth and a transcription of the speeches given on that occasion by E.-A. Martel, Pierre Marraud, Charles Richet, and Jean Charcot. Most valuable are the remarks by Richet on Verne's predictions of polar and oceanographic exploration. Richet's speech had previously appeared as "Jules Verne,

Aéronaute," La Nature, LVII (February 15, 1929), 145-148. Marguerite Allotte de la Fuÿe describes the meeting and summarizes the speeches in "Le Centenaire de Jules Verne à la Sorbonne," Revue l'Alliance française (April, 1929), pp. 59-62.

26. Cohen, Victor. "Jules Verne," The Contemporary Review, CXO (October, 1956), 220-224.

A brief appreciation of Verne's life and work. Notes that Verne "stood at literary cross roads between romanticism of yesterday and realism of tomorrow."

27. de Amicis, Edmondo. "A Visit to Jules Verne and Victorien Sardou," The Chautauquan, XXIV (March, 1897), 701-705.

First half of article draws a portrait of Verne the man and writer as he nears the zenith of his fame at age 69. An abridged version of "Una Visita a Jules Verne," Memorie (1900), pp. 237-257, which Amicis wrote after having traveled to Amiens from Italy to investigate the rumor that the aging Verne was employing a company of writers to carry on his work.

28. Dean, Richard. "One Hundred Years of Jules Verne," The Mentor, XVI (June, 1928), 18-19.

Verne lived in a world of fantasy because he dared not risk the discovery that romance was only a mirage. With practical application of his mind, he might have become a great inventor.

29. Devaux, Pierre. "Jules Verne a-t-il prévu la guerre scientifique?" L'Illustration, CCIV (December 30, 1939), 475-476.

Verne saw that science, in which he had such faith, was not always benevolent. Article discusses his remarkable prophecies of modern war: aerial bombardment, poison gas, giant artillery, submarines. Fascinating illustrations.

30. D'Ocagne, Maurice. "Jules Verne, Sa Vie -- Son Role Scientifique, Raconté par le fils d'un de ses amis," Revue Hebdomadaire, IX (September, 1928), 35-54.

Written by a member of the Académie des Sciences, this article supplements Marguerite Allotte de la Fuÿe's then just published biography. Also makes a critical estimate: Verne will be remembered in literary history for his unique combination of romance, science, and geography. Notes Verne's influence on scientists and explorers.

31. Evans, Ernestine. "Dreamer," The Saturday Review, February 9, 1957, p. 14.

Three-paragraph notice of the just published translation of Marguerite Allotte de la Fuÿe's biography of Verne.

32. Forman, Harrison. "Verne -- His Visions and Voyages," The Saturday Review, March 14, 1959, pp. 36-37.

Verne, often called the father of science-fiction, never consciously wrote science-fiction. Instead he wrote about travel; he was more concerned with places to explore than marvelous devices to transport his travelers.

33. Genêt. "Letter from Paris," The New Yorker, XXXI (April 9, 1955), 112-113.

Opening section of article is devoted to a description of French celebration to honor Verne on the fiftieth anniversary of his death.

34. Georges-Levy. "An Ideal City, as Described by Jules Verne," The House Beautiful, LIII (February, 1923), 160, 208.

Describes the ideal city, "France-Ville," in Verne's The Five Hundred Millions of the Begum.

35. "Inauguration du Monument Jules Verne," Memoires de l'Académie des Sciences, des Lettres et des Arts d'Amiens, LVI, Année 1909 (Amiens, 1910), 333-334.

Account of the dedication of the Jules Verne Monument in Amiens, with transcription of the speeches.

36. Jones, Gordon. "Jules Verne at Home," Temple Bar, CXXIX (June, 1904), 664-671.

An interview with Verne brings forth information about his career and a valuable discussion by Verne of the differences between his work and H. G. Wells's. Verne bases his inventions "upon a groundwork of actual fact" while Wells is a "purely imaginative writer."

37. "Jules Verne," The Academy, LXVIII (April 1, 1905), 363.

Short appreciation of Verne, which notes that his position as founder of a literary school is secure: "for the obligations of Mr. Kipling to Mr. Swinburne, or of Sir Arthur Conan Doyle to Edgar Poe, are not more vital than those of H.G. Wells and others to Jules Verne."

38. "Jules Verne," The Athenaeum, No. 4040 (April 1, 1905), p. 400.  
A sketch of Verne's career. The secret of his extraordinary success in "a literary enterprise in which the grotesque bordered so closely on the impossible" was the versimilitude of his stories. The first dozen are the best.
39. "Jules Verne," The Book Buyer, n.s. VII (August, 1890), 281-282.  
A brief summary of Verne's career and a description of his workroom and library.
40. "Jules Verne," Book News, VIII (July, 1890), 380.  
Verne is "a fascinating story-teller and a science teacher of a new kind."
41. "Jules Verne," Nature, XVII (January 10, 1878), 197-199.  
Reviews several of Verne's novels and praises them for their versimilitude. Verne is a new kind of science teacher.
42. "Jules Verne," The Spectator, XCIV (April 1, 1905), 470-471.  
A brief evaluation of Verne's work on his death in 1905. Although he was not very expert at constructing a plot, he was a great story-teller and the favorite of boys. His chief characteristic was his great courage. Article reprinted Living Age, CCXLV (May 6, 1905), 377-379.
43. "Jules Verne as Prophet," The New Statesman, XXX (February 11, 1928), 560-561.  
Brief summary of Verne's accomplishment. Concludes that his prospects for permanent literary fame are slight though he was much more than a writer for boys.
44. "Jules Verne, Novelist and Seer," The American Monthly Review of Reviews, XXXI (May, 1905), 579.  
Brief eulogy of Verne -- the "story-teller who made science live as the elder Dumas gave life to history."
45. "Jules Verne's Novels Form a Shelf of Staples," Publishers' Weekly, CXIX (April 11, 1931), 1914-1915.  
In almost every newspaper there is confirmation that Jules Verne's novels are "dreams come true." Lists the five most popular novels.

46. "Jules Verne on Himself and Others," The American Monthly Review of Reviews, XXX (July, 1904), 112.

Summarizes Gordon Jones's article in Temple Bar.

47. "Jules Verne Still Has a Tomorrow," Life, February 22, 1954, p. 28.

Editorial paying tribute to the great prophet of science and invention on the occasion of the release of Walt Disney's movie of Twenty Thousand Leagues Under the Sea.

48. Kaempffert, Waldemar. "Evangelist of Utopia," The Saturday Review, August 31, 1946, pp. 8-9.

First section of this article, which is devoted to describing H. G. Wells as the evangelist of Utopia, compares the scientific romances of Verne and Wells.

49. Kent, George. "Mister Imagination," The Saturday Review, June 5, 1954, pp. 9-10, 39-40.

Popular account of Verne's life with all the familiar incidents and anecdotes.

50. Kessel, J. "Jules Verne," Les Annales Politiques et Littéraires, XC (February 1, 1928), 117-118.

A tribute to the effect of Verne's work on the author's own imagination.

51. Knowlton, Don. "His Strange World Came True," Popular Science Monthly, CXI (July, 1927), 37-38, 110.

Verne's prophecies of electrical and mechanical marvels have come true.

52. Lafleur, Lawrence J. "Jules Verne's Journey to the Center of the Earth," Popular Astronomy, L (January, 1942), 16-18.

"Jules Verne's From the Earth to the Moon," Popular Astronomy, L (April, 1942), 196-198.

"Jules Verne's Around the Moon," Popular Astronomy, L (August, 1942), 377-379.

Three articles from an eight-part series dealing with the scientific accuracy of "Marvelous Voyages" by Verne, Wells, and Burroughs. Lafleur finds many serious scientific errors in Verne's three books.

53. Lamont, H. "Jules Verne," The Nation, LXXX (March 30, 1905), 242-243.

Verne's novels are inferior to Robinson Crusoe. We know the man Crusoe but not Captain Nemo. But Verne is by no means a failure: his books, the Arabian Nights brought up to date, serve to sugar coat the pill of knowledge for young people. Reprinted as "Jules Verne: True Friend of Every Boy," Current Literature, XXXVIII (May, 1905), 395-396.

54. "The Late Jules Verne," The Bookman, A Magazine of Literature and Life, XXI (May, 1905), 230-235.

Another of the many appreciations of Verne at the time of his death.

55. Lemire, Charles. "Jules Verne," Memoires de l'Académie des Sciences, des Lettres et des Arts d'Amiens, LV, Année 1908 (Amiens, 1909), 1-36.

Not a biography but a collection of facts about Verne's life and work.

56. Lowndes, Marie Belloc. "Jules Verne: A Reminiscence," The Academy, LXVIII (April 1, 1905), 363-364.

Recollection of Verne's life. Notes that "it is a mistake to suppose ... that Jules Verne lived apart from the literary world and its interests." Verne was "a cultivated scholar and lover of the classics" who associated with men of letters.

57. Morel, Eugène. "Jules Verne," La Nouvelle Revue, n.s. XXXIII (April 15, 1905), 439-449.

An appreciation of Verne's work. Describes a visit with him in 1891.

58. Morley, Christopher. "The Bowling Green," The Saturday Review of Literature, X (April 7, 1934), 609.

Morley recalls a boyhood favorite-- Verne's A Floating City.

59. "Most Wonderful of All Vindications of the True Scientific Imagination," Current Opinion, LXIV (February, 1918), 110-111.

Establishes the accuracy of Verne's prophecy of the modern submarine.



60. "The Original Phileas Fogg," The Bookman, A Magazine of Literature and Life, XXXIV (December, 1911), 337-339.

Finds the original for Phileas Fogg in an eccentric American physician living in Paris, who carried punctuality to an extreme and measured the day in seconds. This physician believed that man could have eternal life by traveling around the world from west to east in a single day.

61. Parsons, Coleman O. "Lunar Craters in Science and Fiction," Notes and Queries, CLXIV (May 20, 1933), 346-348.

Discusses use made by Verne and Wells of Kepler's theory of the artificial formation of lunar craters.

62. Portuondo, José Antonio. "Jules Verne's America," Américas, IX (October, 1957), 30-35.

Largely devoted to a discussion of the United States and South America in Verne's novels. Also notes that Verne expresses the confident optimism of the first half of the nineteenth century; contrasts the "clear and rationalist universe of Jules Verne" with that of the "modern type of science fiction," which begins with Wells and is dominated by man's "anguish and confusion toward the forces unleashed by his irresponsible ambition."

63. Praviel, Armand. "Jules Verne, A propos du centenaire de sa naissance," Correspondant, CCCX (January 25, 1928), 266-278.

Surveys Verne's career as playwright and scientific romancier. Accords him a place in literature in spite of the flatness of his characterization, his sometimes awkward insertion of historical and geographical facts.

64. Roth, Georges. "Jules Verne et Byron," Revue de Littérature Comparée, VIII (April-June, 1928), 343-345.

Supports the idea that Captain Nemo is a Byronic hero.

65. "Science in Romance," The Saturday Review of Politics, Literature, Science, and Art, XCIX (April 1, 1905), 414-415.

Poe, not Verne, created the scientific romance, and Poe was infinitely superior in genius and literary power. Verne, in fact, was the most superficial of all who have written scientific romances. His science, though accurate, was always at a rather simple level, and he never dealt with the "really

interesting problems of life with which some branches of science are so closely associated." Verne was merely a writer for young people.

66. Sherard, R/obert / H/arborough /. "Jules Verne at Home," McClure's Magazine, II (January, 1894), 115-124.

Sherard transcribes Verne's own account of his life and work. Verne's own estimate of himself: "Je ne compte pas dans la littérature Française."

67. Tompkins, Harry G. "Jules Verne, Uncanny Prophet," Coronet, XXVII (January, 1950), 152-155.

Article appealing to popular interest in technological progress. Summarizes Verne's many prophecies, from atomic power to the helicopter.

68. Walbridge, Earle F. "Jules Verne Over Here," The Saturday Review of Literature, X (April 14, 1934), 631.

Walbridge informs Christopher Morley that Verne did visit America on the Great Eastern.

69. Waltz, George H., Jr. "Jules Verne's Dreams Come True," Science Digest, XIII (June, 1943), 26-30.

Verne's prophecies of the scientific and technological marvels of today.

University of Michigan  
Ann Arbor

## Is Science-Fiction Art? A Look at H. G. Wells

J. O. Bailey

When a typical college class examines H. G. Wells's "The Magic Shop," the more alert students see at once with appreciation that it is an allegory of two generations in a changing world. The Shopman is a scientist, the Father is a Victorian, and Gip is the generation that, growing up just before World War I, accepts the new world of science as the real thing in magic. Some details seem obvious: the Father's distrust of science is understandable, and reasons are clear for his jealousy when Gip grasps the Shopman's hand.

But details baffle the students. What does it mean when the Shopman pulls from the coat-sleeve of the Father a "wriggling red demon" and throws this "biting bit of vermin" behind a counter? The Shopman says it is "None of ours! Probably brought it in with you." And for what does the odd sight stand, repulsive to the Father, that an assistant to the Shopman is pulling his nose out of shape? -- "The particular horrid thing he did was to his nose. ... First of all it was a short, blobby nose and then suddenly he shot it out like a telescope, and then out it flew and became thinner and thinner until it was like a long, red, flexible whip. Like a thing in a nightmare it was!" These bits are surely symbols, and any interpretation goes, so long as it fits into the allegory. Perhaps the demon that the Father did not know he brought with him represents prejudices and superstitions cast aside by the man of science. The assistant's manipulation of his own nose may stand for the new psychologies that (to a Victorian) do horrid things to views of human nature. At least, detail by detail, the story exhibits Wells writing in realistic images that have meanings you see at once and then meanings you see only when you examine them closely.

To the extent (in my observation, a large extent) that scholars have read Wells's science-fiction on the surface, as college students read "The Magic Shop," scholars have been unjust to Wells. Perhaps a typical judgment is that of Professor Chew in Baugh, et. al., A Literary History of England. This judgment says, "The early 'scientific' fantasies such as The Time Machine (1895), The Stolen Bacillus (1895), The Island of Dr. Moreau (1896), and The Invisible Man (1897) are beautifully written with a clarity of design and economy of means that put them on an altogether higher level than that of their prototypes in Jules Verne." But are Wells's "fantasies," with their "clarity of design and economy of means," only developments on a "higher

level" than "their prototypes," Jules Verne's mechanisms? Are they without art, as a later passage implies? -- "Wells was ... most nearly the artist in fiction of sustained length in such comedies of middle-class life as Love and Mr. Lewisham (1900), Kipps (1905), and The History of Mr. Polly (1910)." The dates suggest that Wells grew up, after writing his fantasies, and became almost an artist when he turned to more conventional fiction.

I would suggest that Wells brought to his science-fiction much more than the teen-ager and even the academic scholar usually see in it. Perhaps a general reputation of science-fiction as juvenile fantasy has kept most people from looking closely to see the meanings that cause a work to be admired as art. Apparently cryptic meanings, subjects for scholarly explication, cause work to be admired. Close attention may reveal in Wells's science-fiction depths similar to those admired, for instance, in Conrad and Joyce.

Conrad's Heart of Darkness is justly famous as art, but you would think (from the scholarly articles) that its chief values lie in how Marlowe's trip to the Inner Station and Kurtz echoes the age-old theme of the Divine Comedy and other journeys "into the interior." Scholars admire the falling snow of Joyce's "The Dead," and announce in triumph the perception that the name Michael Fury suggests both the Christian and pagan worlds. The snow is fairly clear; to observe the pun perhaps required a second look.

Similarly, in writing science-fiction as allegory, Wells made his general meaning clear; he made it seem realistic, projecting his imagined world in particulars and details. For instance, When the Sleeper Wakes offers a detailed picture of a future society. But inventions have now outdone the particular airplanes and radios of this novel; social development has not followed in detail the paths Wells imagined. The book is out of date as a realistic forecast of the future. But if we ignore the particulars of the imagined world (except for their romantic excitement), we may find in the novel (1) a synthesis of how men of science saw the world in the 1890's, and (2) many an observation on human nature in a blatantly secular world -- our world. Graham's observation, "We were making the future, and hardly any of us troubled to think what future we were making," is not without philosophical value.

Wells began his science-fiction with ideas synthesized from the contents of the Victorian sciences and the philosophies allied with those sciences. If we drop the idea that the stories

are mere fantasies and drop the demand that imagined items correspond one for one with probable realities, but instead read the items as symbols and the stories as allegories, we may find them richer than Jules Verne "on a higher level." We may even find them "art" superior to that of Lewisham, Kipps, and Mr. Polly. Efforts of this kind, if results are published, may even bring more academic critics to take another look at science-fiction as a whole.

University of North Carolina  
Chapel Hill

### Once Again, Definitions

After last year's conference Professor Sackett undertook to send questionnaires to publishers, asking how they differentiated science-fiction from other types. Among the replies he received were the following:

John W. Campbell, editor, Analog Science Fact-Fiction: "Science-fiction is a frontier literature, founded on speculative extrapolation of present knowledge. Science is not science-fiction, because it is not speculative, not extrapolation from known facts, but known facts themselves. Atomic power was, in 1935, material for science-fiction; in 1945 it ceased to be, because it became science. Fantasy differs, in that it need not be either consistent with known facts itself, or the basic probabilities. The problem of distinguishing true science-fiction from fantasy, however, is something requiring that semi-intuitive, semi-logical thing called 'skilled in the art.' It simply is not teachable--communicable."

R. T. Bond, Dodd, Mead and Company: "Science-fiction ... is a strange and contradictory coinage stamped with fiction on one face and science on the other. Which is head and which is tail, however, one cannot always tell. We abhor fantasy as incredible, whereas science-fiction is merely implausible. The science of science-fiction, like St. Paul's faith, is the substance of things hoped for and the evidence of things not seen. Good science-fiction is hard to find and fades quickly as reality overtakes and passes it."

New Maps of Hell: A Review

Arthur O. Lewis, Jr.

Kingsley Amis. New Maps of Hell: A Survey of Science Fiction.  
New York: Harcourt, Brace, and Company, 1960. 161 pp. \$3.95.

Kingsley Amis' novels qualify him as a keen and witty observer of human society; in New Maps of Hell he stakes out new ground by turning his powerful talents in a new direction. The result is the best critical work on science-fiction to date. Mr. Amis knows what he is talking about, and his evaluations are thorough, perceptive, and memorable. Furthermore, he puts things so well that his work is often better reading than the materials he is criticizing.

"Science fiction," he says, "is that class of prose narrative treating of a situation that could not arise in the world we know, but which is hypothesized on the basis of some innovation in science or technology, or pseudo-science, whether human or extra-terrestrial in origin." With this reasonably successful definition as starting point, it is not surprising to find the book beginning with a survey that eliminates many early works from the canon. Deploing the "heavy reliance on accidental similarities" that have led other commentators to claim such works as those of Lucian, Kepler, and de Bergerac, Mr. Amis maintains that for all practical purposes science-fiction began with Verne and Wells.

In a witty and penetrating commentary on the contemporary scene, Mr. Amis offers fairly equal evidence for praise and blame. He attacks the survivals of BEMs and "stylistic imbecility" that plague the more sophisticated reader, draws attention to the "nastily adolescent" qualities of advertising in some of the magazines, and notes with alarm the extravagant claims of importance made by some critics within the ranks of science-fiction writers. On the other hand, he regards as of some significance the fact that science-fiction reaches "a highly creative and influential section of the nation." Further, he finds the medium to be well in advance of the "trend-hounds" as a means of social inquiry and, most reasonably, suggests that "Any Martian survey team would be well advised to read a sample of the stuff before reporting on Terran civilization." His own survey of recurring trends, conventions, and attitudes in science-fiction is both sensible and thorough.

The heart of the book is an examination of "the role of the medium as an instrument of social diagnosis and warning" -- more specifically of writings on Utopia. Of particular interest are detailed appraisals of such works as The Disappearance, 1984, "Null-P," Fahrenheit 451, "The Midas Plague," and The Space Merchants. Despite the admitted excellence of some of these, the somewhat mournful -- and not unexpected -- conclusion is that there are not enough good Utopian novels being written today.

In several areas Mr. Amis finds good possibilities for future development: in discussion of such topics as what happens when our society breaks down (already treated, for example, in No Blade of Grass), in science-fiction deduction problems (e.g., Shadows in the Sun), in close range utopian satire (e.g., Player Piano). Among his hopes for the future are writers who will be able to grapple with ideas over the length of a novel as successfully as they have previously in the short story, who will be able to use humor more successfully, who will attempt such tasks as bringing sexual matters into better focus, and who will -- above all -- not be relegated to an obscure corner simply because they are classified as science-fiction writers. Perhaps some of the optimism that Mr. Amis finds to be ubiquitous throughout the field appears in his own implied prediction: "at least a dozen current practitioners seem to me to have attained the status of the sound minor writer whose example brings into existence the figure of real standing." (Incidentally, he calls Frederick Pohl "the most consistently able writer science fiction ... has yet produced.")

This book, originally a series of lectures delivered at Princeton in 1959, was offered, the author says, "in the belief that to read, and to study, science fiction are valid and interesting pursuits. ..." Valid and interesting it is: a telling indictment of what is bad in science-fiction; a candid affirmation of what is good as well. To use an old cliché, New Maps of Hell is one book every self-respecting reader of science-fiction -- or of contemporary literature, for that matter -- needs on his reference shelf.

The Pennsylvania State University  
College Park

